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enagenado, que lybertad e franqueza non es por oro comprada? E un exemplo antiguo es, el qual puso el arcipreste de Fita en su tratado. As far back as 1779, Sanchez, *Col.* I 104, called attention to this passage, and again IV (1790), 39. Clemencin, who quotes from the latter page, must have seen the reference given there. It is strange that he did not profit by it.

But the saying was known in Spain long before Juan Ruiz. The *Primera Crónica General*, I 73 b 47, makes Petreo, in his speech to his countrymen (before Lérida) use the following words: *E la franqueza non se uende bien por tod ell oro del mundo, ca meior es que el et mas uale; et uos lidiad por ella et defendet la, ca sobrel defendimiento desta se espiende ell oro et la plata, et son preciados los buenos caualllos et guardados pora en las batallas, e ayuntadas las grandes flotas por mar et cercadas las cibdades, et fechos los fuertes cas, tiellos et las otras fortalezas por las tierras . . .* Page 74 a 20 "Lucan, que fizo est estoria" is given as the source. The verses of Lucan that come into question read (Hosius, 1892, iv 223):

Non chalybem gentes penitus fugiente metallo
Eruerent, nulli vallarent oppida muri,
Non sonipes in bella ferox, non iret in aequor
Turrigeras classis pelago sparsura carinas,
Si bene libertas umquam pro pace daretur.

It seems clear that the last line of Lucan recalled to the mind of the author of the *Prim. Crón. Gen.* the similar line of the *An. Nev.*, and that he preferred to use this. We have then probably here the earliest proof of Spanish acquaintance with the *An. Nev.*

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SPANISH LITERATURE.

El Libro de los Gatos: A text with introduction and notes by G. T. NORTHUP. Reprinted from *Modern Philology*, Vol. v, No. 4. Chicago: 1908. 8vo., 78 pp.

In the Introduction to the above book, a Doctor's dissertation of the University of Chicago, the editor states clearly the salient facts regarding the

old Spanish *Libro de los Gatos* and discusses the important problems connected with its literary history. The *Gatos* is preserved to us in a single ms. of the Biblioteca Nacional of Madrid, and forms part of the codex containing the *Libro de los Exemplos*; it had been published in 1860 by Gayangos and was greatly in need of a new and critical edition. The *Gatos* is a translation of the *Fabulae* of the English monk, Odo of Cheriton, and these *Fabulae* are preserved in more than two dozen Latin mss. Northup shows that allowing for the displacement of one or two leaves in a parent Spanish ms., the order of the fables of the *Gatos* corresponds to what is probably the best Latin ms., namely, Corpus Christi, 441; in other words, that published by Hervieux. The contents of the individual fables, likewise, resemble most closely this same Corpus Christi version. As it was impossible to collate the twenty-five extant Odo-mss., Northup has studied the relation of the *Gatos* to Odo by means of the twenty Odo-fables published by Voigt, who records the variant readings of eleven mss. The result of this study shows that in spite of the close relation of the *Gatos* to the Corpus Christi ms., the latter cannot be the immediate source of the extant Spanish version. This is evidenced by the various cases where the readings of the *Gatos*-ms. agree with other Latin mss. against the Corpus Christi; it is also shown by a list of instances where the Spanish ms. reveals a distinctly better reading than the Corpus Christi and this list is interesting and forceful. It should be noted, however, that on page nine we are told that *Tu nunca buelas* is a "distinctly better reading" than the Latin *Nichil uales*, in *exemplo* xxvi, 1, yet in the notes to the constructed text of the same passage, we find that "possibly it should read *nada uales*." Northup's final conclusion seems to be established beyond a doubt: The *Gatos*-ms. is derived from a Latin ms. earlier than any now extant and ancestor of both the Corpus Christi and those of Herlet's Groups I and II. It is evident also that the *Gatos*-ms. is not a direct translation of a Latin original, but is a copy of a previous Spanish translation; cf. such errors as *allas non* for *all asno*, *cosas* for *casas*, *comió* for *commo*, *yeruas* for *yras*, etc., "which appear to have arisen entirely within the Spanish" (pp. 11-12). It is true also that the Spanish trans-

lation of the *Gatos* is extremely well done and its purely literary merits entitle it to an important place in early Spanish literature.

In the matter of sources, Northup has justly refrained from going into the question of the fore-runners of Odo of Cheriton. There are two *exemplos* in the *Gatos*, however, that are not traceable to Odo. The first of these is Number XL, the story of the monk who, tempted by the Devil, is about to forsake his monastery, but is saved by clasping his arms around the crucifix. This story is not found in any of the Odo-mss., and Northup agrees with Hervieux in regarding it as a mere continuation of the moral of the preceding fable. This conclusion seems all the more probable in the light of a variant of the story preserved in the *Espejo de los legos*. This variant, though it has no equivalent in Odo-mss., contains a mention of its own source as "Odo de Sericon."

The second selection not found in Odo occurs in *ejemplo xxv, De los dos compañeros*. After relating the story as found in Odo, the Spanish translator adds on a second part in which the truthful man, now known as *Buena Verdad*, regains his lost eyesight and *Mala Verdad* meets an ignominious death. Northup makes an interesting study of this story and adds several variants not found in Köhler and Bolte, including an Oriental version in the Pāmīr dialect, that bears a striking resemblance to the *Gatos*-version.

In regard to the title, author, date and dialect of the *Gatos*, there still remain problems that are not settled definitely. The title, *Libro de los Gatos*, certainly seems to have no logical connection with the contents of the ms. After eliminating the various previous explanations and theories regarding the title, Northup concludes that the word *Gatos* is the result of a paleographic blunder, and he suggests a possible connection with the words *Magistri Odonis* or *Otonis*—words that occur in nearly all the Odo-mss. A second suggestion is that the full title may be *Libro de los quentos*, since not only might the words *Quentos* and *Gatos* easily be confused, but "there is an instance of the use of *quentos* in this way (*i. e.*, for *exemplos*) at this same period where, in the *Espejo de los legos* mss., there are frequent references to a *Libro de los quentos*. . . . The title is, of course, the translation of some Latin title cited

by Hovenden." The editor offers these two explanations merely as suggestions, but his primary conclusion, namely, that the word *gatos* is a scribal error, is certainly the most acceptable explanation as yet presented on this difficult question.

The *Gatos* occurs in the same codex as the *Libro de los Exemplos* and, like the latter, shows not infrequent traces of Leonese dialect forms. The author of the *Exemplos* was Climente Sanchez of Valderas, and Morel-Fatio puts the date of composition 1400–1421, and the date of the Madrid ms. at the beginning of the fifteenth century. Northup thinks the paper and handwriting of the *Gatos* ms. show it to be of the same date, and concludes as follows:

"Now, Valderas is almost exactly on the border-line between León and Castile. We should expect a ms. written there to show traces of the eastern Leonese dialect. These peculiarities abound in the Madrid ms. of the *Exemplos*. Many of the same dialectic traces, the most important of which is the palatalization of initial *t*, occur in the *Gatos* ms. It is, therefore, a possibility that the *Gatos* may have been translated or copied at Valderas."

If the entire *Exemplos-Gatos* ms. was written at one period and in one locality, we have a valuable source of information in the five copyists who wrote the ms. A careful study of the individual scribal traits of these five copyists would surely throw more light on the date and dialect of the *Gatos*. Such a study is possible at the present time since a copy of the *Exemplos* portion of the codex is now in the possession of Professor Buchanan of the University of Toronto. The isolated example of the verbal termination *-ie* (*avrie*, LIV, 33), suggests at once a somewhat consistent modernization to *-ia* on the part of the *Gatos* scribe, especially since the *Exemplos*-ms. (in the Gayangos edition), shows numerous examples of *-ie*. Such a study of the scribal traits would produce either confirmation or additional suspicion in regard to the varying construction *parar mientes en* II, 19, *parar mientes al*, XIX, 5, and *parar mientes* + object, III, 22; the isolated enclitic forms *quel*, XXXII, 7, and *aquellos*, XXXVI, 8; etc.

The critical text has been constructed with care and good judgment, especially in the many passages which had been garbled by the Spanish

scribe. The Notes to the text contain the ms. variants, readings from the Hervieux edition of Odo where such readings can elucidate the Spanish text, linguistic commentary, and not infrequent additions to the literary history of Odo's *fables*. The individual *exemplos*, are accompanied, whenever possible, by bibliographical references to the studies of Herlet, Köhler and Chauvin, and to the parallels found in Old Spanish literature. In six instances we have inedited stories from the *Espejo de los legos*, or translation of the *Speculum Laicum* of the elusive Hovenden. In short, the work shows an accurate and comprehensive knowledge of Old Spanish, and sound critical method.

The text itself, based on a single faulty ms., must, as a matter of course, contain occasional readings and explanations that are open to a difference of opinion. The dropping of an intervocalic *d* is a strong characteristic of the *Gatos* and Pietsch in his *Disticha Catonis*, has amply justified the Old Spanish form *pues* for *puedes*. Nevertheless, the isolated example of *pue* for *puede* in the *Gatos* occurs in the phrase *pue decir*, xv, 37, and suggests the possibility of a mere scribal error—the omission of one *de* of two consecutive and identical syllables; cf. *saboros[os]*, xxix, 12, *pues[es]*, vii, 11, and even [*corria*] *contra*, lix, 9. By this same principle of mental lapsus we can account for the missing syllable *co* in *o[co]men* xxxi, 17, if the conjunction *o* was preceded by the conventional *c*-curve. Going still further, by the same principle we may restore a possible *de* in the only two cases where *començar* takes a following infinitive directly: *començar dar*, xxxvii, 18, and *començar decir*, lvii, 22. While the construction *començar* + infinitive is not unknown in Old Spanish, its use can hardly be justified by a faulty verse of the *Apolonio*, cited by Meyer-Lübke (*Gram.*, iii, 429), nor by the misstatement of Fitz-Gerald (*Cuaderna Via*, p. 51), who fails to differentiate between *començar* and *empeçar*. Authoritative examples might have been found in Liljequist, *Infinitiv i det fornspanska lagspråket*, Lund, 1886, p. 18.

The apocopated form of the pronoun *un* in *dixole un* (vii, 2) is open to objection, and the citation of *grand* and *gran* as evidence is not conclusive. In the case of *grand*, the fall of final *e* shows the regular phonetic development, whereas

the fall of final *o* is dependent on atonic position of the word or its close syntactical relation to a following word or phrase; i. e., *un a otro, un dellos*, etc. Discussing the construction, *se entiende en, se entiende á, se entiende por* (i, n. 8), the editor states that "where an infinitive follows or a clause, the prepositional complement is omitted." Nevertheless, on page 56 we find two examples of the preposition *por* apparently governing a *que*-clause. Gayangos evidently saw the difficulty in these two passages, and his reading of the first (xxx, 14) seems preferable to Northup's, since it enables us to interpret *por que* as 'because.' In the second passage (xxxii, 11), we might eliminate the doubtful construction by interpreting *por que* as 'although' and the subsequent *mas* as 'nevertheless.'

The following readings are suggested for other portions of the text: i, 2, *en alto* for *al alto*, cf. i, 10; or read (*al*) *alto*, cf. i, 3 and the scribe's weakness for reduplicating syllables.—iii, 13, omit *e*; Odo has "*quando caput [est] bene fricatum uino vel cervisia*."—iii, 15, Gayangos' reading or emendation "*despues [viene el] espanto*" seems preferable to Northup's abrupt "*despues espanto*."—xvi, 19, read [*a*] *aquellos que*, since the context exacts the meaning 'those to whom.'—xxiv, 27, the *que* of *e que* is superfluous; cf. the first occurrence of the theme in l. 2 of this same *ejemplo*. We probably have mere misprints in *boluieren* for *boluieron*, iii, 11; *guadase* for *guadasse*, viii, note 10; comma after *leonçilo*, xv, 25; *el* for *al*, xix, 6; *pequeno*, xxiv, 57; 34 for 35, xxv, note; *deue* for *deuen*, xlviii, 8; *aconjenlos* for *acojenlos*, li, note 18. The editor himself has corrected an error on the title-page and so, to quote a famous writer of *exemplos*, *non murió el su nonbre*.

While the edition has no vocabulary, the editor calls attention, in his notes, to the various Old Spanish words that need special elucidation. The word *linda*, xxiv, 3, has escaped mention. The Latin of Hervieux shows no equivalent for this word, which in the *Gatos* occurs in the sentence: "E tanto andido fasta que fallo en vna tierra vna muger muy fermosa (Hervieux, *pulcherrimam*) e era *linda* e auia poco que muriera su marido." The meaning of *linda*, then, seems to be the authentic Old Spanish one of 'lawfully wedded,' in

which case the word furnishes additional evidence for the early date of the *Gatos*. A similar flavor of antiquity attaches to "tantos de pallos," xiv, 16, and "non veo nin punto," xxviii, 8. In connection with the note on *enfinnir*, ix, 22, in the *Fuero Juzgo*, the vocabulary by Rodríguez y Rodríguez, Santiago, 1905, contains actual citations from the text and for this reason is preferable to the edition of the Spanish Academy.

The preceding notes and comments, often mere suggestions, must find their justification in the importance of both the text itself and the present edition. As a doctor's dissertation, Northup's work must hold high rank; regarded objectively, it is a contribution well able to stand on its own intrinsic merits.

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SPANISH LITERATURE.

La Alegría del Capitán Ribot, by ARMANDO PALACIO VALDÉS. Edited with Introduction, Notes and Vocabulary by FREDERIC W. MORRISON and PHILIP H. CHURCHMAN. Boston: D. C. Heath & Co. Second edition, 1907.

The appearance, within a year, of a second edition of *La Alegría del Capitán Ribot*, edited by Morrison and Churchman, calls attention to the excellencies of this text. The story itself has enough of what is usually called the human element, and sufficient movement and climax to hold a reader's attention to the end. With great delicacy and with refreshing if not oversubtle humor, the author tells of the love of the kindly, joyous sea-captain for his friend's wife, and of their final mutual renunciation after the death of the husband. The book has been regarded as a protest against the realistic novel of adultery after the French manner. The editors with good judgment in their excisions have reduced the text by one-fourth, filling the gaps with summaries in English.

The author's straightforward, simple, if at times rather trite language, prevents the work from offering any especial difficulties to the first year student. The vocabulary is about as large, pro-

portionally, as that of recently edited texts of Galdós, Alarcón, etc., but seems to contain less words of rare usage. Only occasionally there appears a far-fetched or mixed metaphor, such as the comparison of Sabas with his pipe to an electric motor (p. 140).

The introduction, though somewhat diffuse, furnishes a good exposition of the author's literary aims and accomplishment. Valdés is described as a writer of great powers of observation, simple and lightly ironical in his treatment of subjects, and broadly a realist, though not confining himself to the commonplaces of existence. In the new edition a note has been changed, indicating the publication in the past year of Valdés's novel, *Tristán ó el Pesimismo*.

The chief value of the edition is, however, the well executed notes and vocabulary. The grammatical observations are not excessive in number nor are they pedantic commonplaces. Many rules which in the ordinary grammars are obscurely phrased, or for various reasons are not sufficiently emphasized, are here explained with absolute clearness and often in an interesting manner. Exceptionally well worded are such notes as the following: time constructions with *hace* (p. 6, n. 3); the preposition introducing a subordinate clause (p. 7, n. 3); the use of the imperfect subjunctive in *-ra* for the pluperfect and preterit indicative (p. 11, n. 1); and the occasional relatively future idea in the imperfect as analogous to the future idea at times in the present (p. 28, n. 1). The note on *mientras . . . no* (p. 63, n. 2), should have appeared earlier, referring to the same construction on page 14, line 15.

The geographical explanations are attractively written and do not suggest too much the encyclopædia. The notes on *valencianas* (p. 10, n. 6), *Andalucía* (p. 11, n. 4), *Barcelona* (p. 12, n. 2), *gallego* (p. 42, n. 9), are models in their originality as well as in the exactness of information. Especially interesting in these notes is the characterization of the people of the several districts, and the brief description of their customs and language.

The vocabulary is complete, and in most cases furnishes a specific rendering as well as the generic meaning of the words. In the new edition, *propietario* (p. 243) has been corrected. In